



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

agination run hideous risks. There is such a thing as finding the citadel in possession of the worst of foes. Mr. Carrington speaks of having "seen several examples of such detrimental influence—cases of delusion, insanity, and all the horrors of obsession." And he evidently speaks with authority and as one who knows.

TOLSTOI. By ROMAIN ROLLAND. Translated by Bernard. New York: E. P. Dutton & Co., 1911.

From this short and sympathetic study of Tolstoi we derive more real knowledge of the great prophet, thinker, martyr of last century than in all Aylmer Maude's two heavy biographical volumes with their misconceptions and disconcerting comment, their dense lack of real understanding, and their vain attempt to whitewash every one except Tolstoi himself. The present volume, admittedly slight, by the author of *Jean Christophe*, is only biographical in so far as biography is necessary to throw light upon the spiritual development of the great master. It is chronologically arranged and is an able psychological elucidation of the development of Tolstoi's thought.

In the preface the author speaks of the very direct appeal of the Russian novel to the young France of the last decades of the nineteenth century. The admiration of the Gallic thinkers and writers of that time was no pallid sentiment for the great craftsmen, the great observers of life, but the Russian novel made appeal to them by its ardent love of life, its quality of youth and vitality. The life in the work of this expanding race was so keen, so vivid that it seemed futile to stand off and approve. "It was ours," says the author. "We lived it; it was our own. Ours by its ardent love of life, by its quality of youth; ours by its irony, its disillusion, its pitiless discernment, and its haunting sense of mortality. Ours by its dreams of brotherly love, of peace among men; ours by its terrible accusation of the lies of civilization; ours by its realism; by its mysticism ours; by its savor of nature, its sense of invisible forces, its vertigo in the face of the infinite."

What Werther was to the *Sturm und Drang* period in Germany, Tolstoi's awakening works were to the new humanitarians of a later date, and it was unquestionably a much healthier and nobler awakening to the needs of humanity than Goethe's overflow of egotistical sensibility. It is impossible to agree with M. Rolland in some of his descriptions of Tolstoi's youth. Tolstoi himself was of a supersensitive conscience and much inclined to be very serious over his faults. In his endeavor to carry out the author's own idea of his original wickedness, M. Rolland traces evil characteristics to the early portraits. "He was," he says, in speaking of the portrait of 1848, "of Simian ugliness; the face was long, heavy, brutish; the hair was cropped close, growing low upon the forehead; the eyes were small, with a hard, forbidding glance, deeply sunken into shadowy orbits; the nose was large, the lips were thick and protruding, and the ears were enormous."

As a matter of fact, that portrait of 1848 is of a very promising-looking youth. It is not, of course, a pretty face; not even a regularly handsome face; but that sort of face on a man is already a chronological

anomaly. What we demand in a male above all else, strength, seriousness, self-confidence, is there in ample measure. The face is long, but the bony structure of skull and cheek, the facial angles, are magnificent; the eyebrows are straight across the brow; the eyes beautifully set, already keen, searching, giving promise of that wonderful penetrating gaze which was the first thing that struck one about Tolstoi; "as if," said Miss Jane Addams, "he lifted off the top of your head and looked in." The mouth is mainly serious and the chin strong, and the nose not yet exaggeratedly broad as it becomes in later portraits. The portrait of 1856 is that of a distinctly pleasing-looking man. A very gentle smile takes the place of the brooding look in the earlier picture; a mustache hides the length of the upper lip, and the eyes are wider open, more contemplative. The least pleasing portrait is that of 1862, the year of Tolstoi's marriage, when the keen, searching quality of the eyes is so intensified as to make the expression almost startling.

No better account has been given anywhere of the vital distinctions in point of view between Tourgenév and Tolstoi; the one ironic, amorous, disillusioned, a devotee of beauty; the other violent, proud, serious, tormented by moral problems. Nor could any author have touched more gently, more comprehendingly the tragic situation of a loving husband and father clinging almost to the last to a skeptical family. The sons, he tells us, could hardly conceal their indifference and boredom if the father spoke of his beliefs and work. The author does full justice to Countess Tolstoi and gives credit for her early zeal in helping with the literary work; but, unlike Aylmer Maude, he attempts no slurring over of her total inability to follow her husband when he laid aside mere literature to speak and work as the greatest moral genius of this age.

On the whole, the book is sympathetic and clear-seeing and as valuable a literary study of Tolstoi as has yet appeared—a study that could only have been written by one with true spiritual insight.

The work of the translator is, in the main, inoffensive, but where, pray, did a man with an English name learn so odd a phrase as "Pleasure then resumed him," "Life resumed him"?

MODERN THEORIES OF CRIMINALITY. By BERNALDO DE QUIROS. Boston: Little, Brown & Co., 1911.

CRIMINAL PSYCHOLOGY. By HANS GROSS. Boston: Little, Brown & Co., 1911.

The scientific attitude toward crime may be dated from the work of Cesare Lombroso, the Italian physician who began publishing his studies of criminals in 1871. In the last forty years the literature of criminology, criminal anthropology, criminal psychology, penitentiary science, and a number of special branches and ramifications has increased and multiplied in all civilized nations. What was originally the special interest of the psychologist and physician is now the working hypothesis of legislator, reformer, and social worker. Some of the most important studies in foreign languages are now accessible to the English-speaking world in the *Modern Criminal Series*, published by the American Institute of Criminal Law and Criminology, which was organized in 1909 to com-